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THE CURTAIN OF THE NEW CASINO.

AMONG the recent additions to the architectural beauties of the metropolis, is the new Casino at the corner of Thirty-eight Street and Broadway. This place of amusement in both its exterior and interior finish is altogether different from any of its many companions. Although the date of its opening has been twice announced, it is not yet completed, and will not be entirely finished for nearly a month to come. The DECORATOR AND FURNISHER is not able, therefore, to give a detailed description of its interior in this number, but we are enabled, through the courtesy of Mr. Aronson, and the gentlemen mentioned below, to lay before our readers a description of the beautiful and exceptional curtain which is now nearly finished. It will, when hung, doubtless be considered the handsomest in any theatre in the city. It will have cost several thousand dollars, and occupied many months in making. Sixteen persons have been constantly engaged on it, and now, even though it be incomplete, it presents a most pleasing appearance, and will doubtless produce a sensation on the opening night. It may not be out of place to say that the general effect of the theatre itself will be quite light. The upholstery and finish being in light blue plush and gold. On the other hand the general effect of the curtain will be quite dark, so that the contrast will be most distinct and marked.

The curtain proper will be thirty-nine feet high by thirty-three broad, and will be divided into two equal sections, each the counterpart of the other. It will roll up diagonally from the centre lower corners towards the left and right upper corners. It will be understood that the following description will be of one-half the curtain, as both portions are exactly alike.

The centre is a panel eight feet square, the ground work of which is dark green satin framed in wide plush of a little darker shade. The panel will be studded with countless jewels, large and small. Worked in with these will be gold, silver and steel cloth, gold and silver braiding and different colored cords. Interspersed most profusely are coins and spangles. This center piece is a marvel of beautiful design, and is made entirely by hand.

Surrounding this framed panel is a wide band of plush in ecru shade, joined at the corners by four square pieces of blue plush, in the centre of each there being set a jewel. Next to this is a large blue cord about two inches in diameter, in which a gold band is inserted. Meeting this are four panels of green satin, about two shades lighter than the centre; these are braided with gold braid in a very pretty design. More of the same blue cord, already described, connects these panels with a plain band of olive green satin, at the bottom of the curtain.

Surrounding this on the top, and left and right sides will be a wide band of dark blue plush in two parts, the outside being arcade work, and the inner piece being scroll work in gold and silver. Surrounding this will be double lambrequins which, next to the centre panel, will be the handsomest part of the curtain. These will be in the shape of an arch, the under lambrequin being of a bronze color, trimmed with chenille fringe, the over or upper lambrequin being of a very deep peacock

blue plush. The base of the curtain will be a dark blue fringe with beautiful gold and silver trimming. This will be about two feet wide and with heavy tassels only a few inches apart. The lining will be separated from the curtain in such a manner that the bright light at the back will shine through, giving a very rich effect to the sparkling jewels, the gold and silver braiding, the beautiful fringe, and the lambrequins at the sides and top. The effect thus produced will not only be rich, but novel. The proscenium surrounding the curtain will be entirely of metal, oxidized silver, and damasked steel. It will be finished with Oriental scenes and quaint designs, and giving a very beautiful blending with the adjoining blue. The entire curtain

under the supervision of these two gentlemen, and the production of such an elegant piece of work must reflect great credit on the tastes and efforts of these artists. Whether the result of their undertaking be admired or condemned they will, nevertheless, feel assured that they have given to the music loving audiences of New York a wonderful example of the effects of blending of colors, a combination of fancy and a noble work, making in its perfected state a most beautiful piece of art.

TAPESTRIES AND TEXTILES.

THE woven stuffs to which we now apply the name of textiles, have had origins more or less remote from civilization; they have grown apparently from an inferior character of work, and whilst it is natural that succeeding ages should improve upon the arts of their ancestors, it is not usual to make such a radical change in the principles even of an art, as has been shown in the weaving of cloth. From the formation of a cloth by "mashing," or pressing together many particles or pieces of bark, wool, fibrous vegetable matter and hides, the idea of a loom was evolved, and the interweaving of individual threads replaced the amalgamating process.

In the first days of this new process the threads were plaited, and specimens of this work are frequently discovered. The spindle and the distaff soon made their appearance, and spinsters drew silvery threads from the mass of wool.

Flax was little used, in fact it is doubtful whether its merits or possibilities were known to early peoples, and silk was reckoned amongst the treasures of kings, so rare and expensive was it.

Egyptian handicraft made the finest linens that the world has known, and exhumed mummies are often wrapped in this expensive material. Historians have told us of this production of Egypt, and Herodotus refers to a linen corslet given by King Amasis to the Minerva of Lindus, and Rev. Mr. Rock quotes Sir Gardiner Wilkinson as an authority for the statement that Egyptian linen has been found to have "140 threads in an inch in the warp and about 64 in the woof."

With a people so fond of elaboration and embellishments, with tastes so refined and rich as the Egyptians, it is natural that gold and other metals should have been incorporated with the linen, in the meshes of their cloth. Dyes of unparalleled brilliancy were employed, and the scarcely less costly purple rivalled the precious ore in its attractiveness and effect. Kings were clothed in costumes from such materials, and queens displayed a magnificence that was

equalled only by the products of Asia.

This eastern country, from Damascus to Persia, was a busy scene of spinners and weavers, and the textiles from their looms have never been excelled in workmanship and durability.

The tasteful character of the people of the Asiatic and Mediterranean countries, prompted hangings for entrances in place of any substantial means of keeping out air, light and intruders, and some of the handsomest designs have been made for purposes such as this, and the early ancestors of the pictured tapestries that clothe the walls at Versailles were worthy of their successors.



DRAPERY DESIGN—FROM DIE MAPPE.

will have an arabesque effect, and will be an imitation of an Arabian banner. On either side will be ten boxes, upholstered and finished to match the lambrequins.

The drop curtain has not yet been made, and the management are not able to say what it will be. The curtain itself must be seen to be appreciated, as no description can do it justice. It will, undoubtedly, be very severely criticized, as it will at first strike the observer as bold in its designs, oftentimes severe in its shades and colors, and purely original in its entirety. The designer is Mr. Wisedell, the architect of the casino, who has been assisted by Mr. Stieperich. It has been entirely